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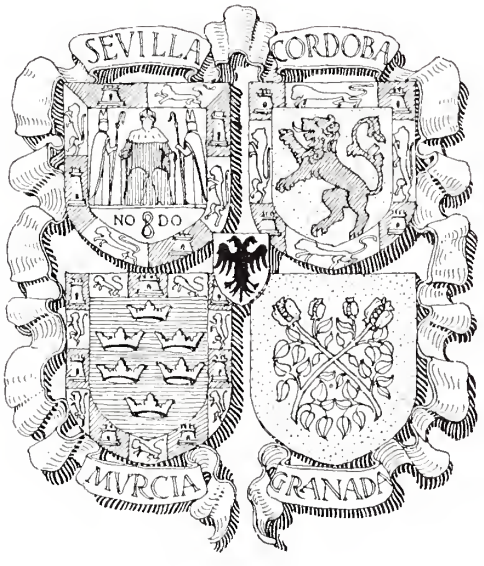
THE MINOR ECCLESIASTICAL·DOMESTIC AND GARDEN ARCHITECTVRE OF SOVTHERN SPAIN

Photographs and Drawings by
AVSTIN WHITTLESEY

With a Preface by
Bertram Grosvenor Goodhue



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TO

PIERRE L. LE BRUN, ESQ.

Founder of the Le Brun Traveling Scholarship

With the grateful regards of

The Author

INTRODUCTION

WHEN in the year 1910, Pierre L. Le Brun founded the Scholarship which bears his honoured name, no one foresaw, or even dreamed of, the possibility of what is now upon us; that the measure of civilization the world was then enjoying would be, within a few short years, so brought to wrack, even perhaps destroyed: So the first winner of this Scholarship, following the usual custom, devoted "well and truly" his six months abroad to "travel and the study of Architecture" in England, France and Italy as a matter of course. Then, in 1914, the present horror burst upon us, and a year ago it was forced upon the consciousness of the Scholarship Committee, that, of necessity, the usual routine, however valuable, must be dispensed with, and the minds of the contestants set upon other than the customary things,— and that the successful one's feet should be led away from, rather than into, the lands now grappling in a life and death struggle.

Casting about, therefore, for a subject that, however unusual, would still be practical, the Committee hit upon our own great and largely undeveloped Southwest, its ethnic past and present architectural needs, and decided upon a great building for some supposititious Mining Company that should contain, in addition to the Mine Superintendent's residence, a Bank, Arsenal, Guard Rooms, etc., and it was suggested to the successful one that he should betake himself not to France or Italy, but first to Spain, and afterwards to Spanish and French North Africa: To Spain, by way of preparation merely, to familiarize himself with the great works of the Moors; and to North Africa to study, sketch, measure, and photograph the buildings of the same race after their expulsion from the Iberian Peninsular,— buildings of which little is known, but of which it could be fairly assumed that although naturally of lesser importance, they need not be less masterly or less beautiful.

That the problem appealed to the budding architectural talent in America was proved by the high average excellence of the various designs submitted,— rising indeed, in the case of the premiated ones, to distinct brilliancy. Of all the designs submitted, those by the author of this present volume were adjudged the best. Having been awarded the Scholarship, he prepared to start upon his journey. Even though the land he was first to visit was endeavouring to maintain a difficult neutrality, he at once found his path strewn with all manner of obstacles; yet, nothing disheartened, made his way to Gibraltar in defiance of mines, submarines and nervously suspicious officials.

Thanks to its geographical position, Spain is to-day almost the only Christian land undevastated by wars and the rumours of war, so if Mr. Whittlesey chose to spend two months rather than one in familiarizing himself with the sources of the work he was later to report upon, who should blame him, especially since he did eventually cross, by way of Gibraltar, to Spanish Northwestern Africa, where he explored Tangier and Fez, as well as such lesser known, but perhaps on that very account even more interesting, places as Tetuan, Rabat and Salli, with a thoroughness that may be regarded as remarkable, considering the difficulties that lay in wait for him at every turn.

After three months of such sketching, measuring and photographing amid the comparative serenity of semi-barbarism, he learned that, following the course of all the other great civilized nations, his native land had declared war against the modern Attila and his hordes; whereupon he promptly put patriotism before his profession, turned his steps homeward as swiftly as was possible under the circumstances, reached New York on July 16th, and is now in service.

The collection of photographs and drawings here gathered together must, therefore, be regarded as a sort of by-product of Mr. Whittlesey's journey. With the exceptions of the Generalife at Granada, the Alcazar at Sevilla, and one or two other trifling buildings — the original Saracenic of which has been quite overlaid with later work—none can be regarded as Moorish except perhaps by derivation, and all the numerous sketches and photographs of other Spanish-Moorish work in Mr. Whittlesey's possession have been rigourously excluded from the present collection, it being his intention, if, and when conditions permit, to return and complete the work he set out to accomplish by visiting French and Italian North Africa where, in such towns as Algiers, Constantine, Oran and Tlemcen, he will find, it is believed, material even more valuable than that he has so far been able to gather together.

Possessing an admirable photographic equipment, an inquiring mind and the traditional artistic temperament, Mr. Whittlesey could not resist the temptation to photograph and sketch everything that appealed to him. Southern, and not Northern, Spain, in its relationship to the Spanish New World of which our own Southwest is a part, furnishes, fortunately, the same parallel that Georgian England does to our own Atlantic Seaboard, and fortunately, too, it is such Southern Spanish work as is precisely the kind best adapted to our purposes; therefore, this volume reinforces in very able and useful fashion indeed such books as Sylvester Baxter's "Spanish Colonial Architecture in Mexico," and Messrs. Louis La Beaume & Wm. Booth Papin's "Picturesque Architecture of Mexico."

Until recently the nearest approach made by the architects of our Southwestern cities to the work here published has been in the so-called very popular, but since the truth must be told very crude and very unarchitectural, "Mission" style,—if style it can be termed. Of late, however, a

strong tendency has manifested itself to abandon this in favour of the far better and more beautiful Spanish Colonial which, after all, is scarcely distinguishable from Andaluçian work. The "Mission" style represents merely what the well-intentioned and marvellously vigourous pioneer priests produced, practically without money, tools or intelligent labour, in emulation of the glories they had left behind them in Spain and Mexico. It must be admitted that frequently they succeeded almost miraculously well, as is proved by such buildings as the Church of San Miguel at Santa Fé, originally built in 1540, or the Mission of San José near San Antonio, or that of San Juan Capistrano.

These, however, are notable exceptions; and in the main not much can be said for their buildings other than that they are noble attempts, which is a great deal more than can be said for the great majority of the modern buildings that have been produced in imitation,—now, however, with ample funds, tools, and skilled, if highly unionized, labour.

It would seem as if the "Mission" style had had its day and that we may hope for better things. No longer are railway stations, houses, shops and hotels built with one or more, if not indeed all, the various distinctive features of a "Mission" Church. Storied towers, Carmelite belfries, and tortured and be-consoled gables are beginning to be more rarely employed, while perfect simplicity, great blank spaces, honest tile and masonry greet the eye more frequently than was the case only a few years ago.

It is to those who are interested in this modern development,— clients, architects and draughtsmen, rather than to the theorist and antiquarian, that this book is primarily addressed. Mr. Whittlesey has left the great monuments to others and has gathered together here pictures that will be found to be almost wholly buildings of minor importance, but in consequence, of greater direct, practical value.

The world changes less rapidly in Spain than elsewhere, consequently there is no reason to doubt that in all essentials, save the very unimportant one of human costume, these pictures in practically every aspect represent Spain of the Eighteenth quite as completely as of the Nineteenth and beginning of the Twentieth centuries: So these are the very buildings, the very scenes that the Spanish pioneers, soldiers, priests and traders held in their hearts when they crossed the seas in quest of their fabled Eldorado, or later, disappointed in this search but not disheartened, made their way over the weary leagues of desert to the Northward.

Barring the faint influence upon architectural design exercised by the Native Aztec blood, the buildings of Mexico are almost exact counterparts of those of Spain, and parallel after parallel can be pointed out. Such buildings as the House for Archives at Lorca and the Alhondiga at Guanajuato might well have been designed by the same architect, while such fountains as those

at Granada, in the Pasco de la Bomba, may be found in every little plaza in Puebla, Morelia or Queretayo.

In Mexico even the greatest churches can well stand comparison with those of Spain, though in Civic work, especially of the more important sort, the superior building ability of the Spaniard over the Mexican is apparent, for such Mexican examples as the Mineria at the Capitol, or the City Hall at Guadalaraja, cannot for an instant face comparison with the City Hall at Seville.

It is not amiss here to call attention to a quality certainly possessed by every building pictured in this book. We Americans are wont to associate romance, glamour, picturesqueness and the like with everything in foreign lands,— buildings included,—"Over the seas lies Spain"— but we are not wont to realize that these qualities are as nothing unless adjuncts to honesty, and it is to be feared that in our copying we strive for the letter rather than for the spirit.

In Fergusson's "History of Architecture", a work that as a lad I was taught to revere as gospel, Saracenic architecture in Spain (and by corollary, that of the Christians that followed) is treated with scant courtesy, the author finding them possessed of "no constructive ability, no skill in arrangement of plans, and no desire for architectural magnificence".

To-day we will hardly agree with this dictum, but Mr. Fergusson's statement that "they (the buildings of the Moors) were also only in perishable plaster, which, though well suited to the style of the Moors, is a material which no architectural people ever would have employed", gives us matter for serious searching of hearts. After all, the walls on which the Moors laid their plaster were certainly thick enough to produce wonderful third dimensional effects, and the material of such walls was, invariably, enduring stone, or almost-as-enduring brick. One wonders what Mr. Fergusson would say of some of our modern methods of constructing the surfaces to which our modern plaster work is applied,—I cannot say "trowelled" since the process is frequently carried through without the aid of human hands,— on surfaces, scarcely walls, of materials that have grown constantly cheaper, until now they are incredible in their flimsiness. This lamentable state of affairs, however, is only to be found in our own United States. In Mexico, as in Spain, building remains as honest and substantial as ever, although always produced with what Bernard Shaw so aptly characterizes as "Spanish magnificence and Spanish economy".

BERTRAM GROSVENOR GOODHUE.

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UTRERA—SANTA MARIA DE LA MELBA

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Executed in Black Marble

CORDOBA—CHURCH OF LA MAGDALENA

CORDOBA—SAN LORENZO

CORDOBA—DOORWAY OF TOWER OF SAN HIPOLITO

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A Former Moorish Minaret

LORCA—A COUNTRY CHURCH

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LORCA—A HILLSIDE CHURCH

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RONDA—SANTA MARIA LA MAYOR

RONDA—SANTA CECILIA

RONDA—ESPÍRITO SANTO

RONDA—A CONVENT ON THE PLAZA DE GENERAL WEYLER

CORDOBA

JEREZ—SAN MIGUEL

RONDA—CHURCH OF LA MERCED

JEREZ—CAMPANILE OF DOME OF THE COLEGIAL

JEREZ—CAMPANILE OF THE COLEGIAL

SEVILLA—BELFRY, CONVENT OF SANTA PAULA

SEVILLA

OSUNA

GRANADA—CHURCH OF THE COMPAÑIA

GRANADA—SAN ILDEFONSO

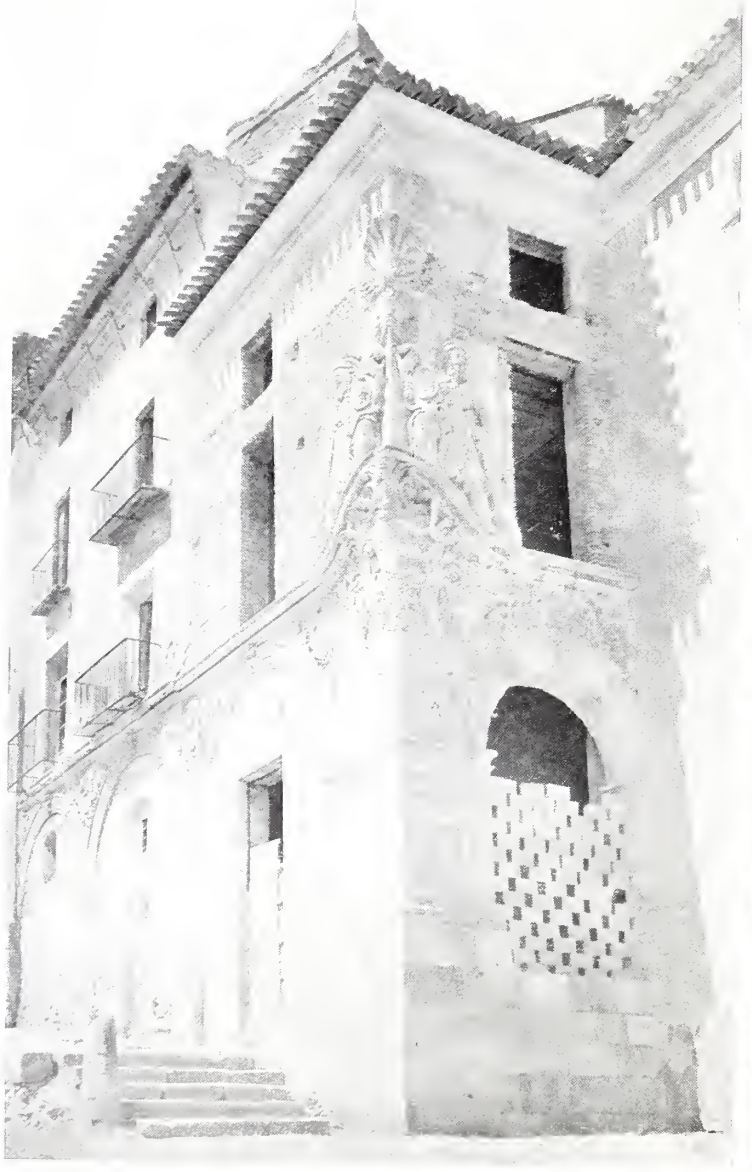
CARMONA—CHAPEL FRONTISPIECE IN BRICK AND STUCCO

CARMONA—A CHURCH DOME

CARMONA—TOWER OF SAN PEDRO

RONDA—A CHURCH

CARMONA



LORCA—ANCIENT HOUSE

JEREZ

CORDOBA—A SMALL HOUSE

MARCHENA—HOUSES AROUND THE OLD PLAZA

CARMONA—HOUSES ON THE PLAZA

UTRERA

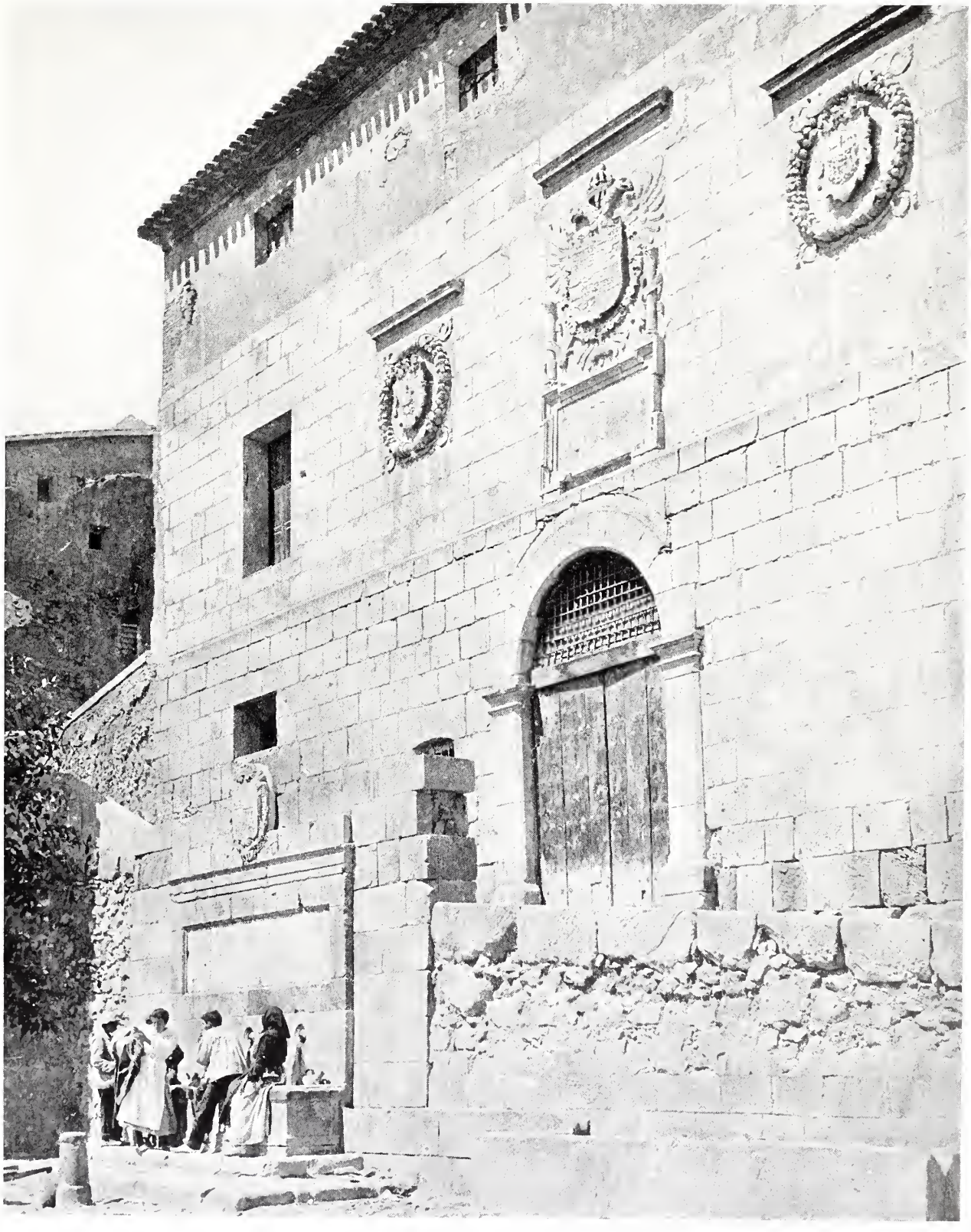
MARCHENA

UTRERA

CARMONA

UTRERA

ALMODÓVAR DEL RÍO



LORCA—HOUSE NOW USED FOR THE ARCHIVES

LORCA—OLD PALACE, NOW THE AUDIENCIA

LORCA—A HOUSE NEAR THE CATHEDRAL

CARMONA

OSUNA

MARCHENA—A HOUSE ON THE CHURCH PLAZA

MARCHENA

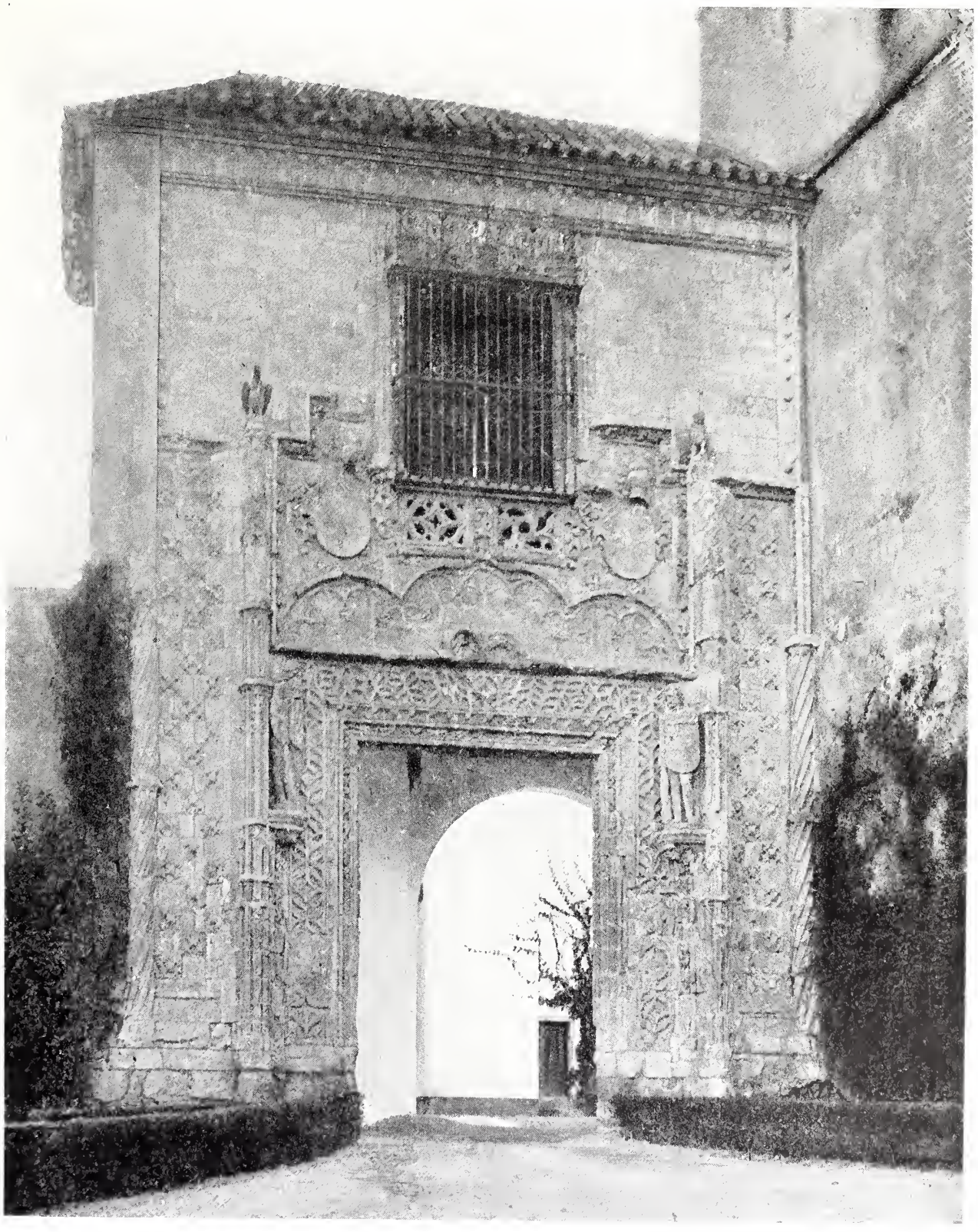
JEREZ—A HOUSE FACING LA COLEGIAL

LORCA—A TYPICAL LARGE CITY HOUSE

LORCA—A CHURCH DOORWAY

ANDALUCIAN FARMHOUSE.
A.W. 1917

FARM HOUSE NEAR CORDOBA.
A.H. 1917.



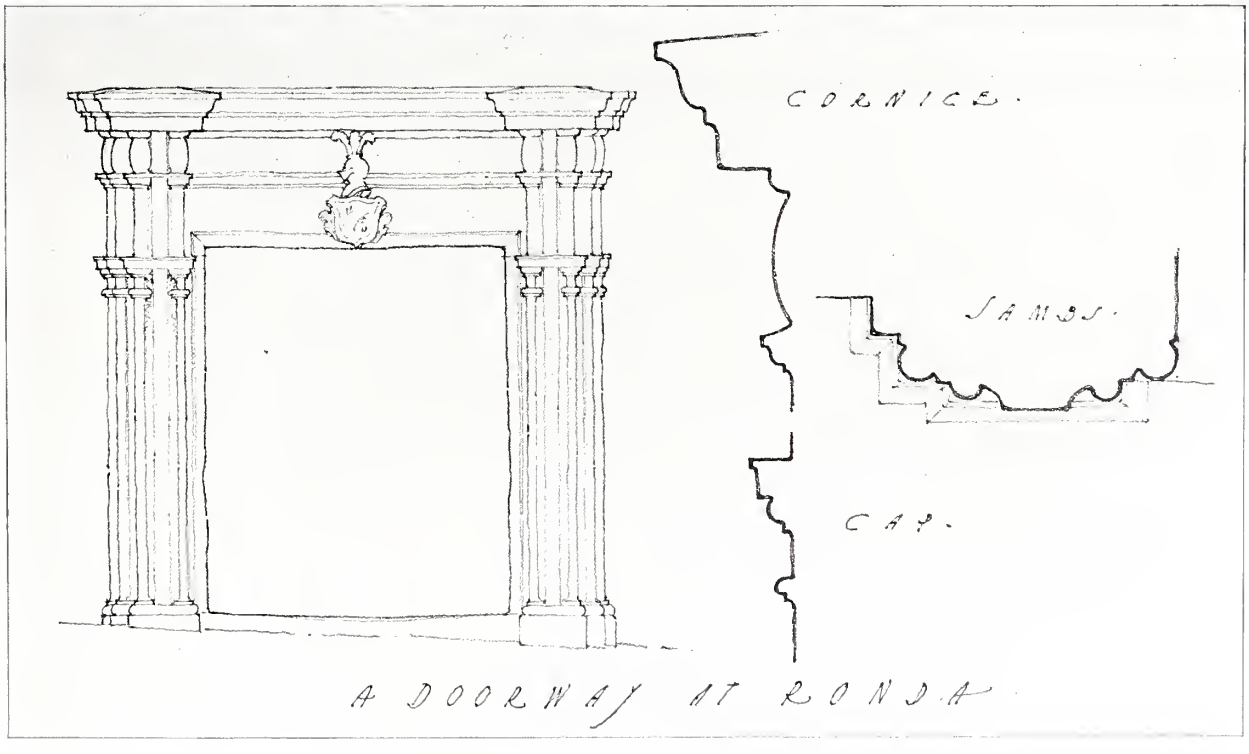
SEVILLA—A GOTHIC DOORWAY
Now in Alcazar Gardens

SEVILLA—A CORNER OF THE CITY HALL (AYUNTAMIENTO)

SEVILLA—A DOORWAY

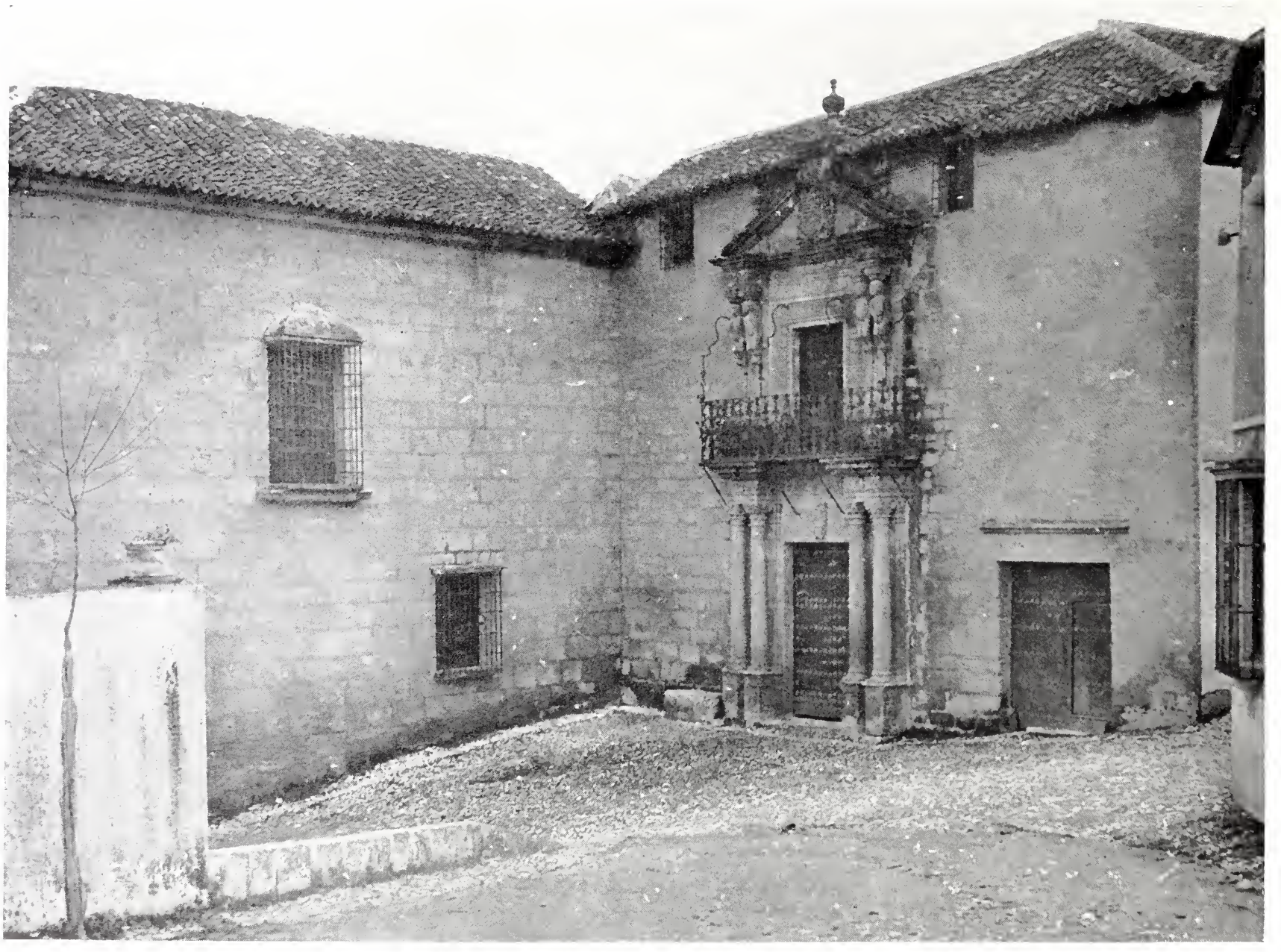
UTRERA—SMALL HOUSES

OSUNA—PALACE OF THE DUKE OF OSUNA



A DOORWAY AT RONDA.

RONDA—A HOUSE ON THE PLAZA OF GENERAL WEYLER

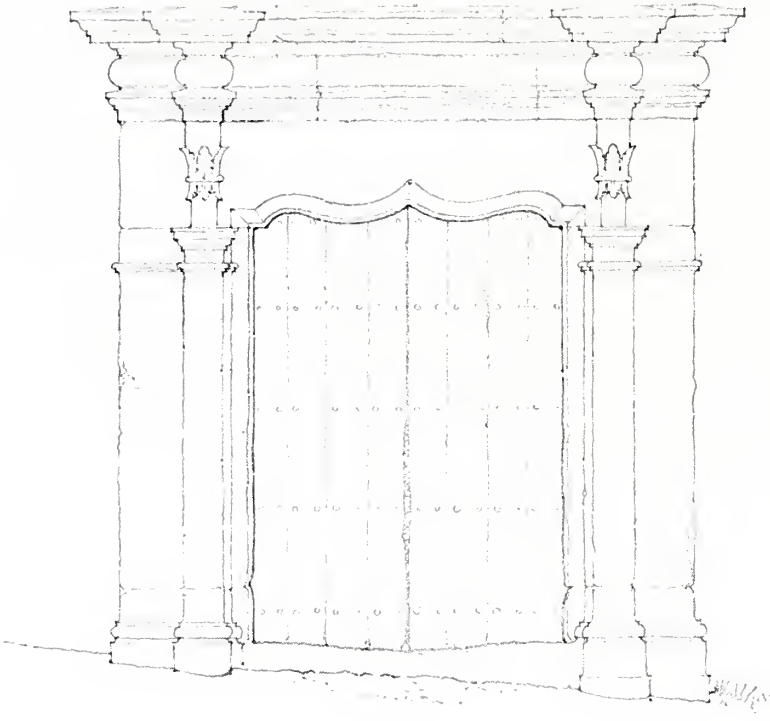


RONDA—A DOORWAY

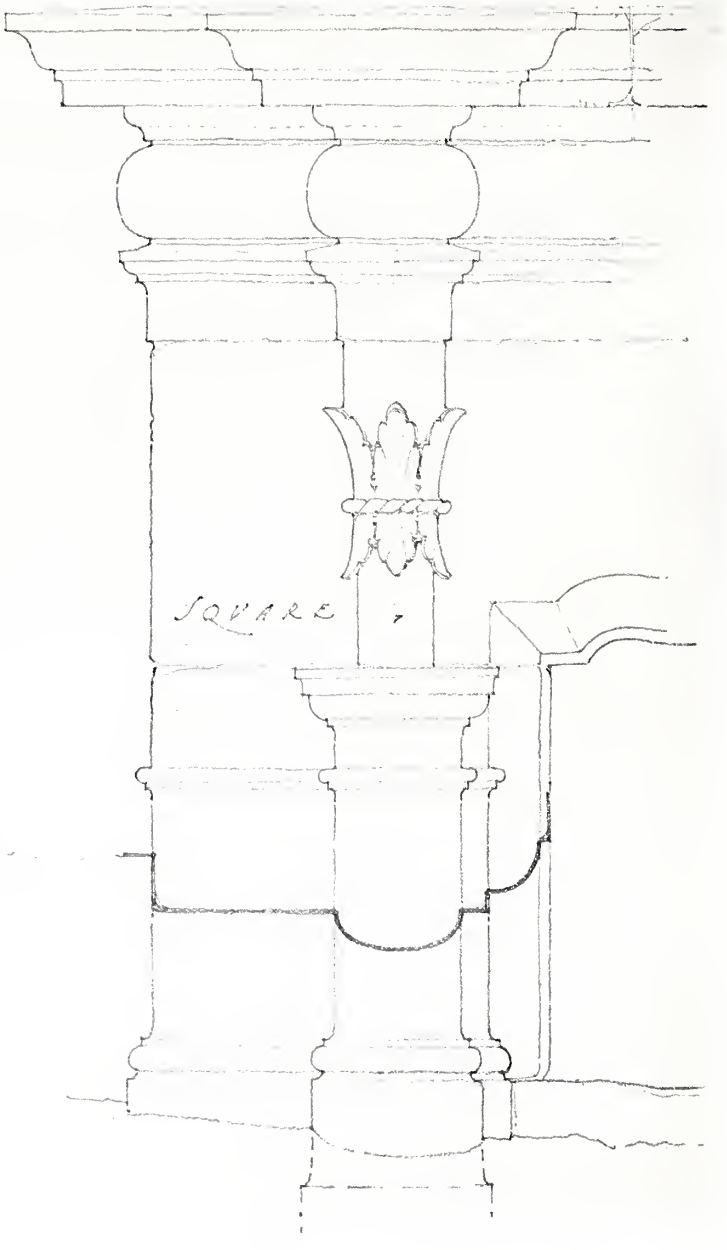
RONDA—HOUSES ON RIM OF THE GORGE

RONDA—A DOORWAY

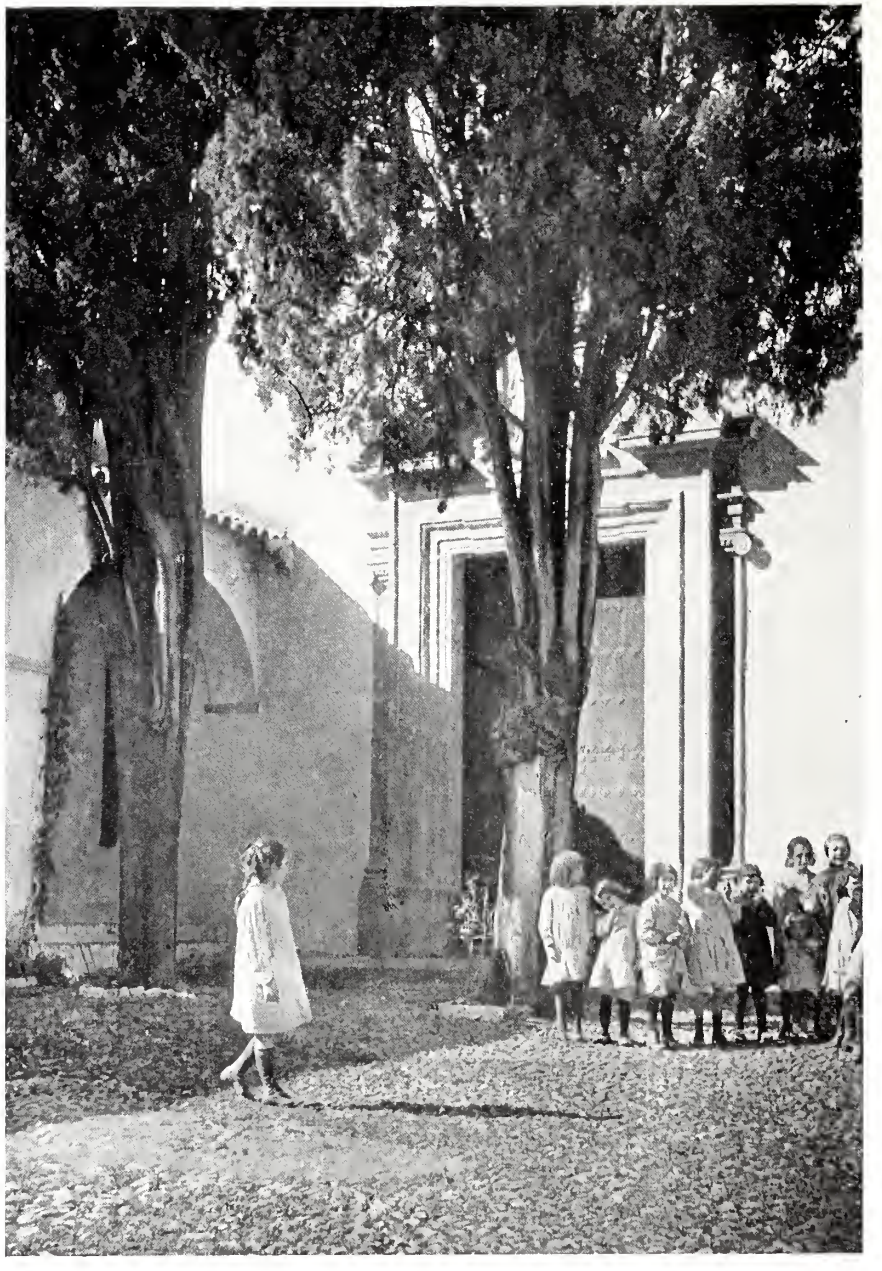
RONDA—A DOORWAY



DOORWAY AT RONDA



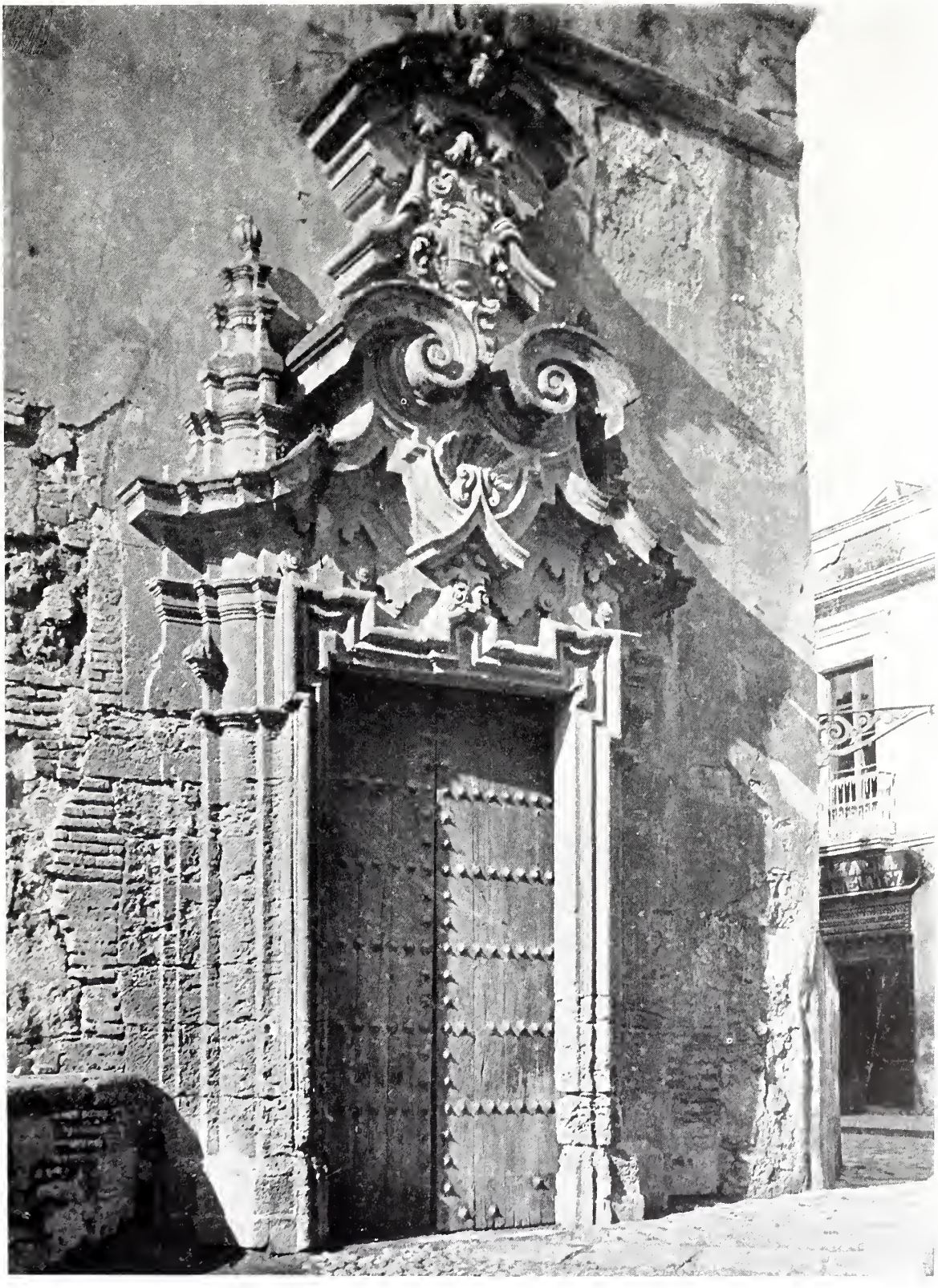
MALAGA—ASCENT TO THE ALCAZABA



CORDOBA—CONVENT COURTYARD

RONDA

CORDOBA—A CHURCH DOORWAY



CORDOBA—SIDE DOOR TO COURT OF THE MOSQUE

CORDOBA—A DOORWAY

CORDOBA—A HOUSE WITH LOGGIA

MURCIA—A PALACE DOORWAY

DOORWAY - OSUNA
A.W. 1917

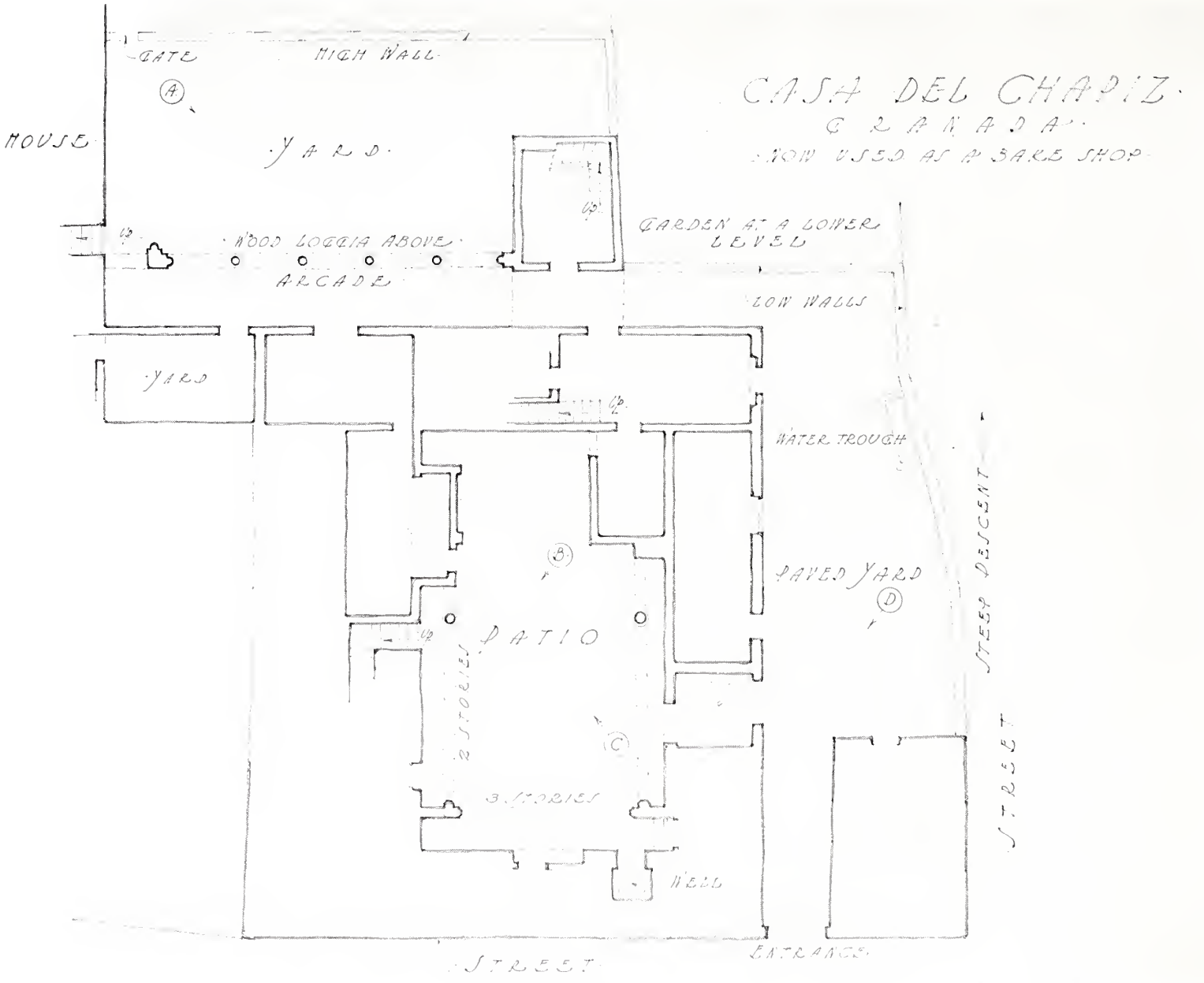
OSUNA—A DOORWAY

OSUNA—A DOORWAY

OSUNA—A DOORWAY

UTRERA—A HOUSE ON CALLE EL CADO

OSUNA—A DOORWAY

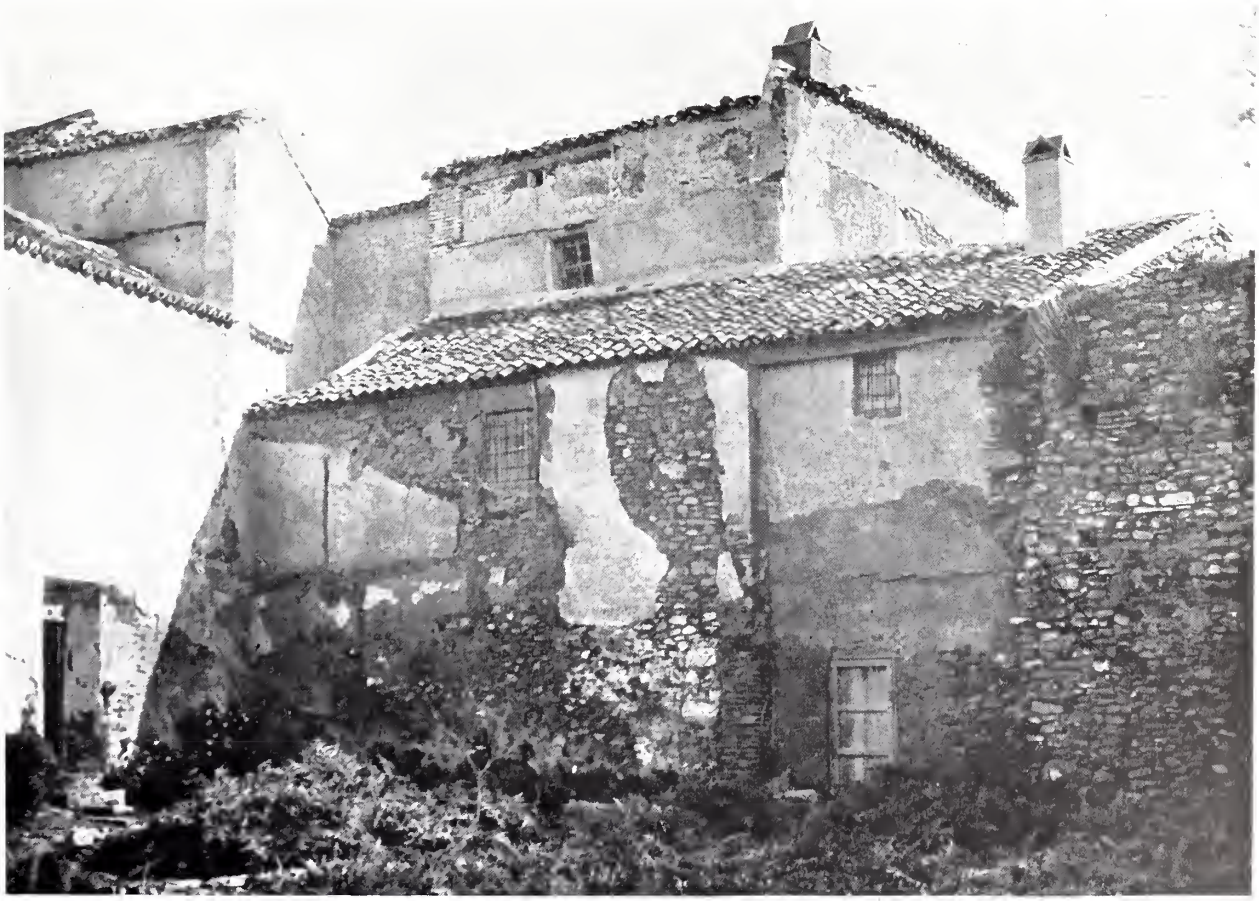

CASA DEL CHAPIZ
GRANADA
NOW USED AS A BARE SHOP
GATE
HIGH WALL
A
HOUSE
YARD
WOOD LOGGIA ABOVE
ARCADE
GARDEN AT A LOWER LEVEL
LOW WALLS
YARD
WATER TROUGH
B
PAVED YARD
D
PATIO
2 STORIES
C
3 STORIES
WELL
STEEP DESCENT
STREET
STREET
ENTRANCE

GRANADA—CASA DEL CHAPIZ
See View Point "A" on Plan

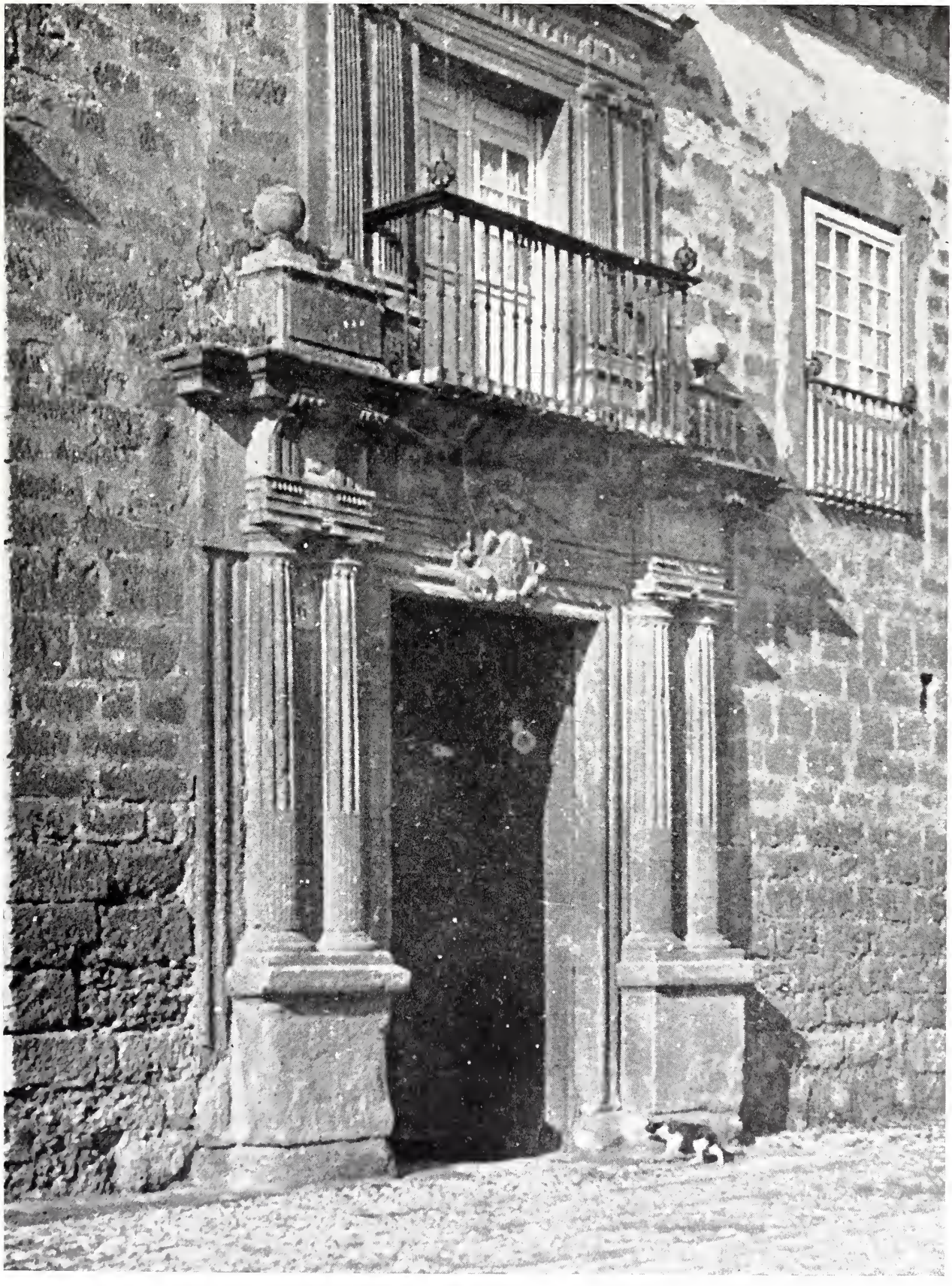
GRANADA—CASA DEL CHAPIZ
See View Point "B" on Plan

GRANADA—CASA DEL CHAPIZ
See View Point "C" on Plan

GRANADA—CASA DEL CHAPIZ
See View Point "D" on Plan



RONDA A MORESCO HOUSE



RONDA—A DOORWAY TO MORESCO HOUSE

RONDA—PATIO OF MORESCO HOUSE

RONDA—PATIO OF MORESCO HOUSE

CORDOBA—PATIO OF A SMALL HOUSE

CORDOBA—COURTYARD AND FOUNTAIN IN AN OLD PALACE

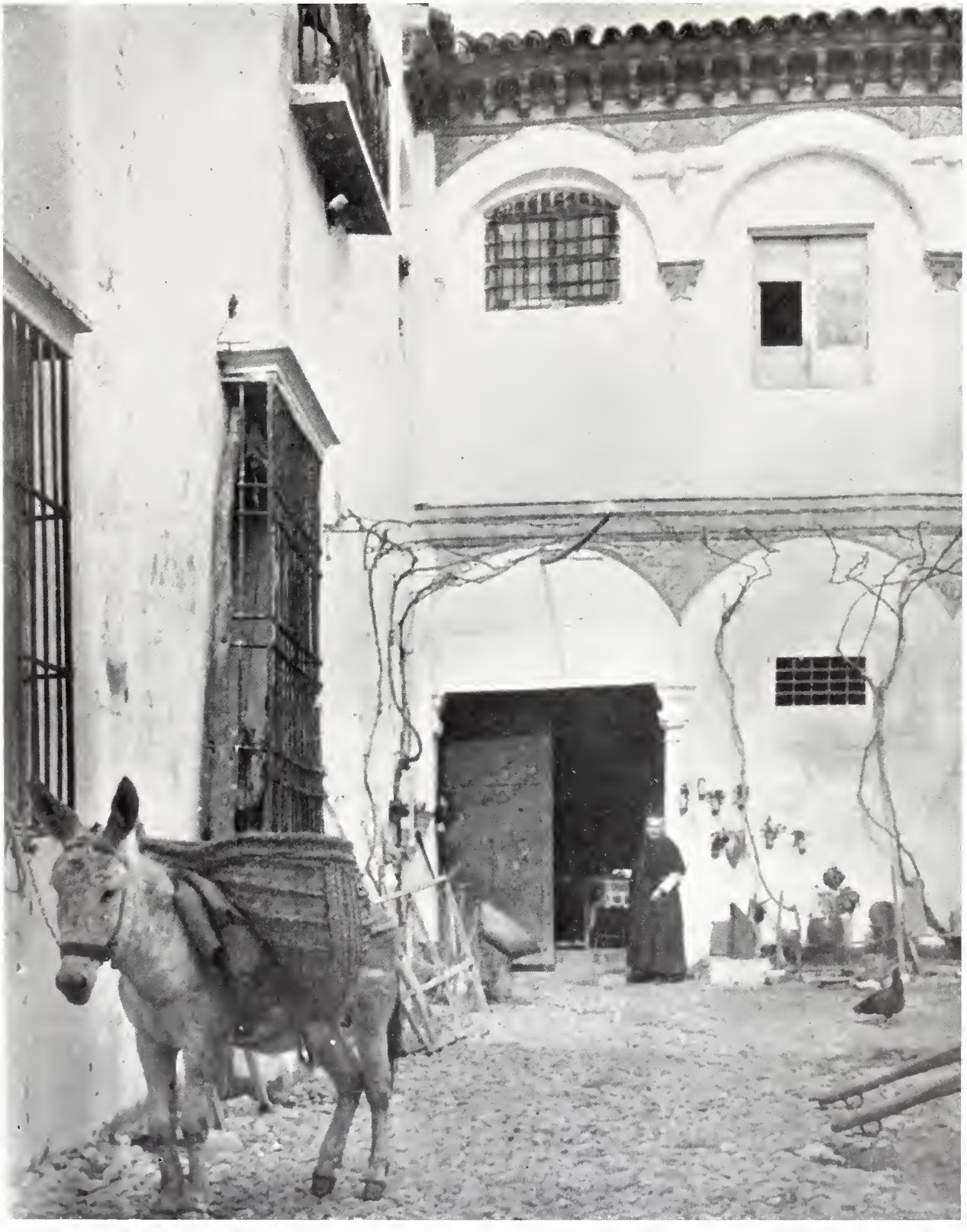
UTRERA—A COURTYARD

UTRERA—A SMALL PATIO

SEVILLA—COURTYARD IN THE CASA DE PILATOS

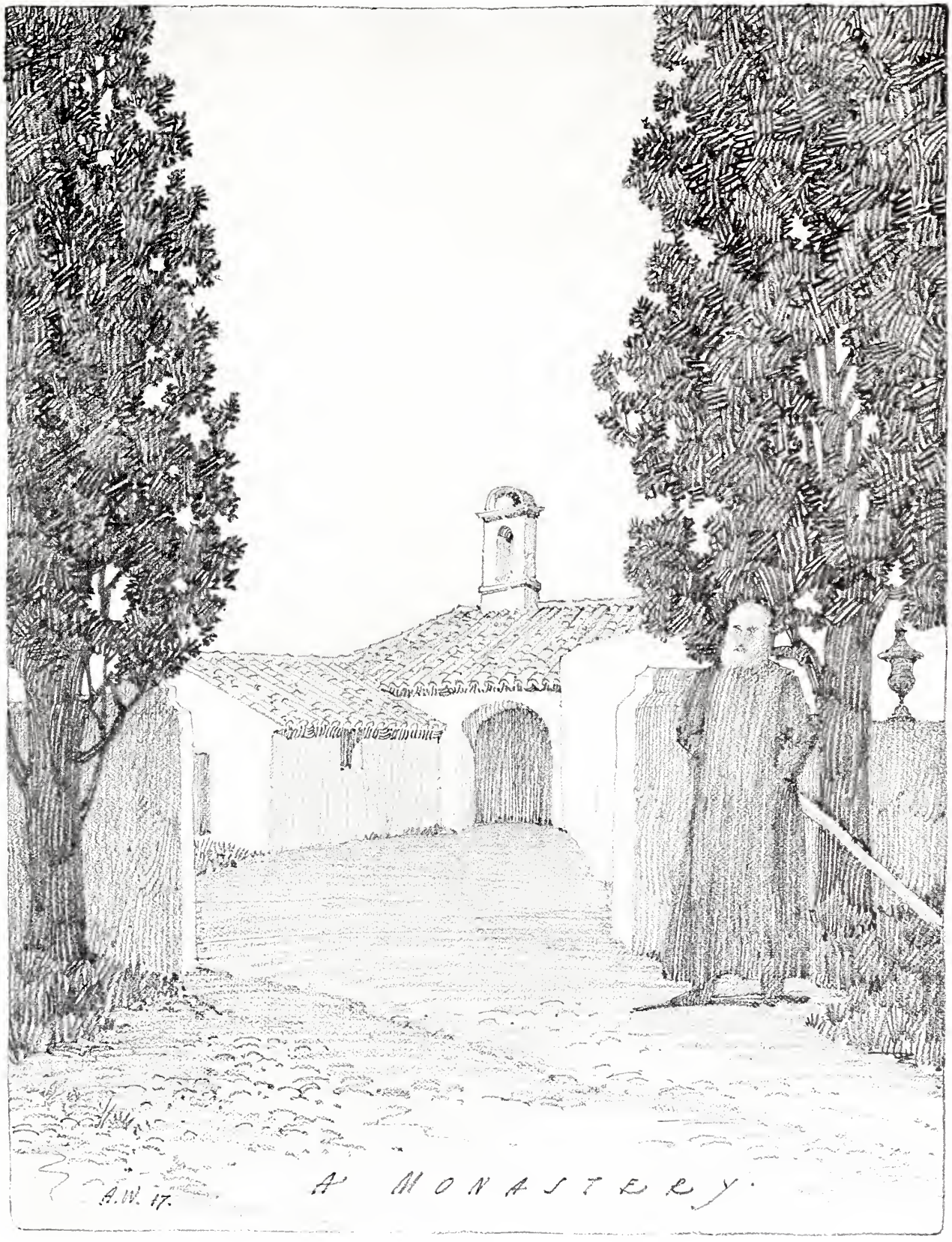
SEVILLA—PATIO IN THE PALACE OF THE DUKE OF ALBA

MONASTERY NEAR CORDOVA



CORDOBA—A COURTYARD

CORDOBA—FOUNTAIN IN THE COURT OF THE MOSQUE


A. W. 17.
A MONASTERY.

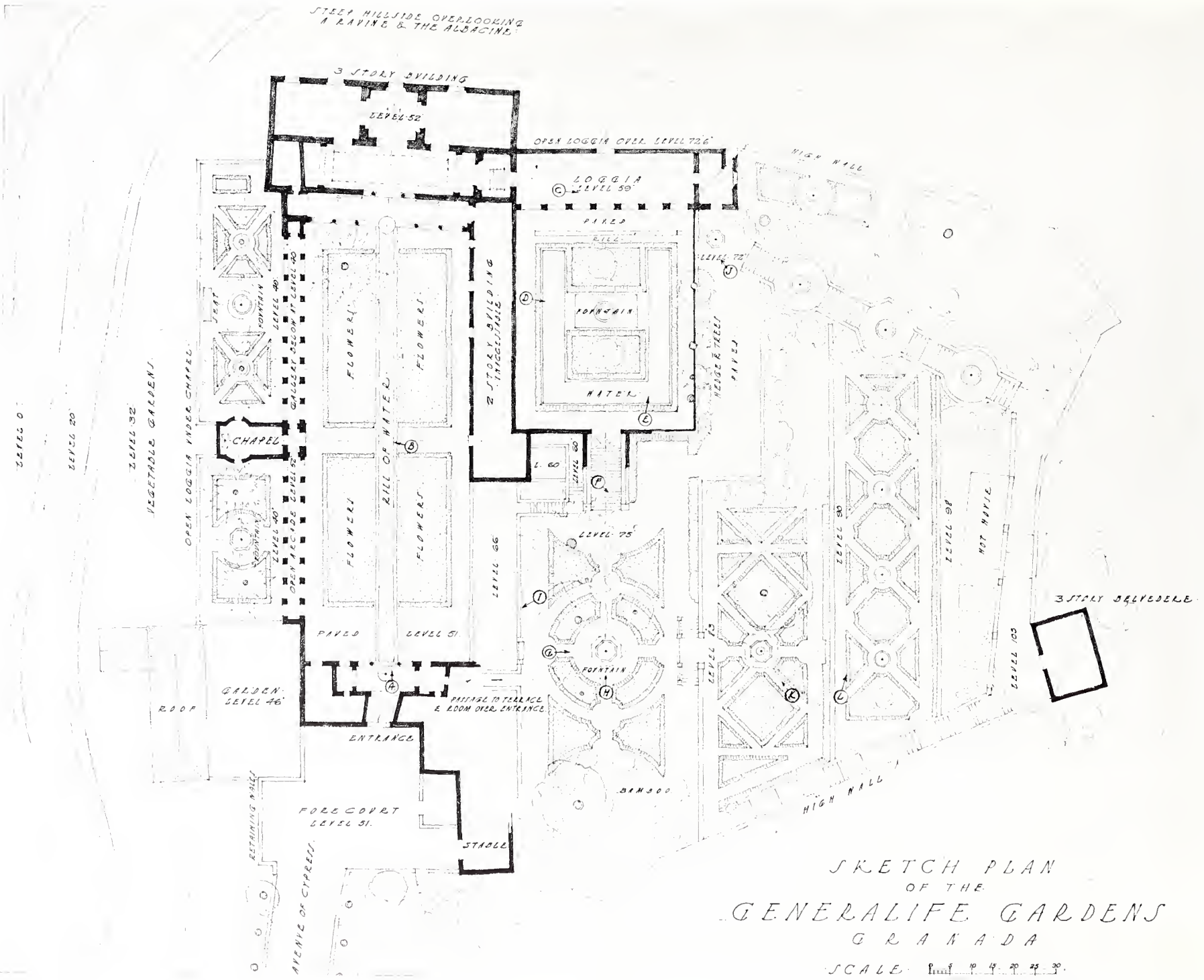
CORDOBA—FOUNTAIN IN THE MARKET

GRANADA—FOUNTAIN ON THE PASEO DE LA BOMBA

SEVILLA—TILED GARDEN HOUSE IN THE ALCAZAR GARDENS

SEVILLA—POOL IN THE ALCAZAR GARDENS

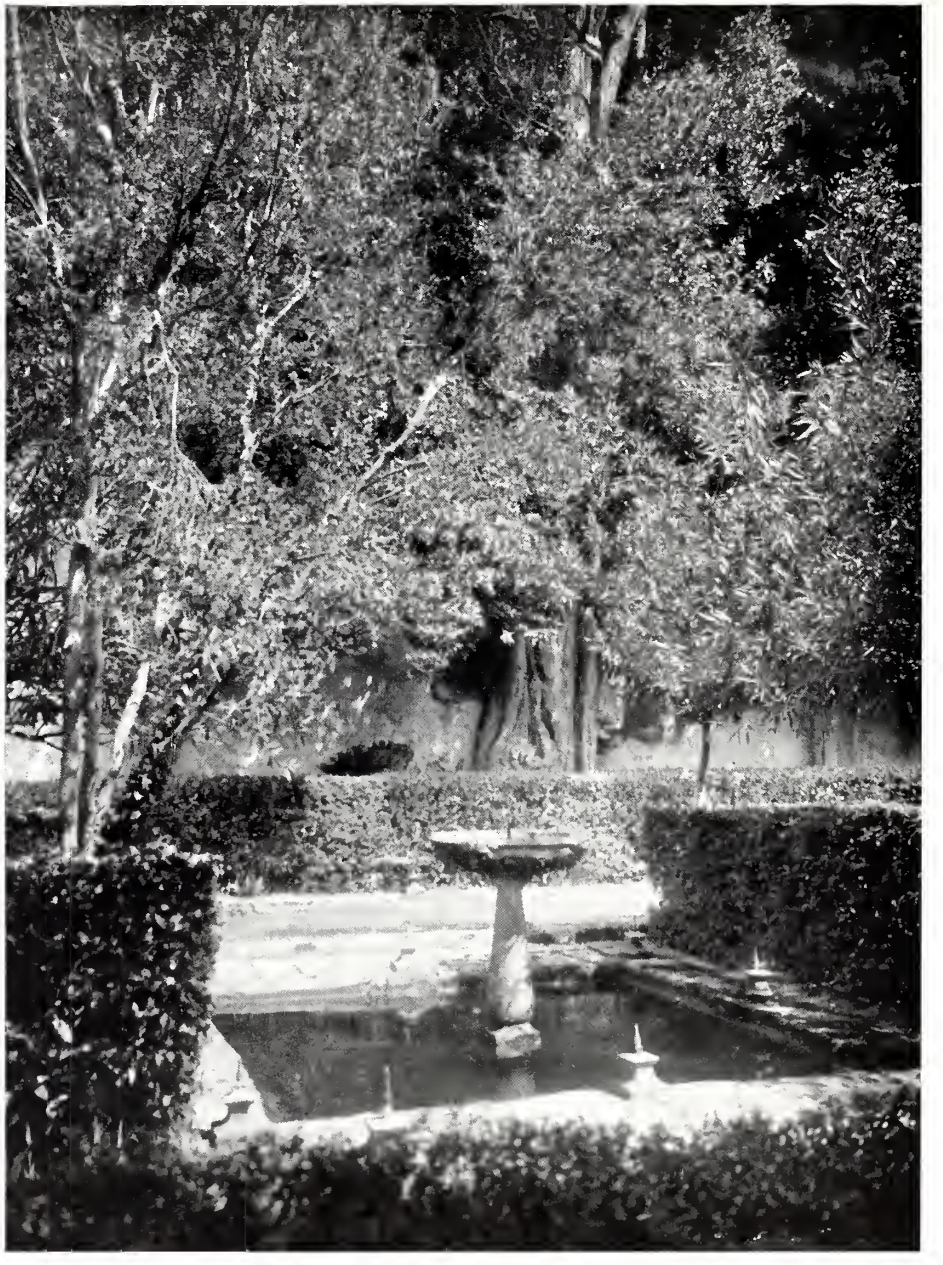
GRANADA—FOUNTAIN IN THE PASEO DE LA BOMBA



SKETCH PLAN
OF THE
GENERALIFE GARDENS
GRANADA
SCALE

GRANADA—GENERALIFE GARDENS
See View Point "A" on Plan

GRANADA—GENERALIFE GARDENS
See View Point "B" on Plan



GRANADA—GENERALIFE GARDENS
See View Point "D" on Plan

GRANADA—GENERALIFE GARDENS

GRANADA—GENERALIFE GARDENS, ROOM OVER ENTRANCE

GRANADA—GENERALIFE GARDENS
See View Point "G" on Plan

GRANADA—GENERALIFE GARDENS
See View Point "J" on Plan

GRANADA—GENERALIFE GARDENS
See View Point "H" on Plan

GRANADA—GENERALIFE GARDENS
See View Point "K" on Plan

GRANADA—GENERALIFE GARDENS

CORDOBA—A GARDEN

GRANADA—GENERALIFE GARDENS
See View Point "E" on Plan

GRANADA—GENERALIFE GARDENS
See View Point "F" on Plan.

GRANADA—GENERALIFE LOGGIA
Above View Point "C" on Plan

GRANADA—GENERALIFE GARDENS
See View Point "I" on Plan

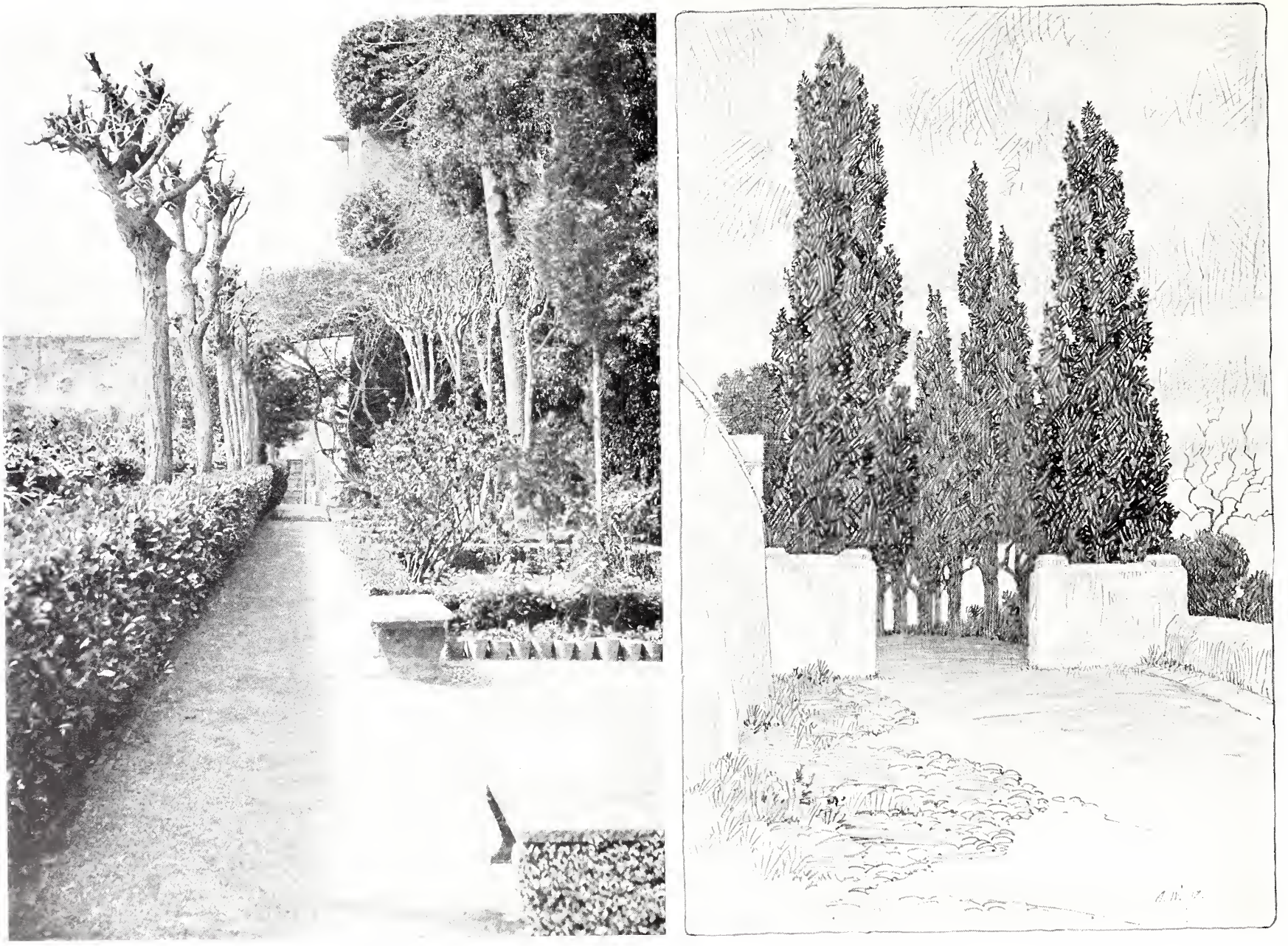
GRANADA—GENERALIFE GARDENS
See View Point "L" on Plan

GRANADA—CENERAL VIEW OF THE GENERALIFE

CORDOBA—A GARDEN WALK

MONASTERY NEAR CORDOBA.
A. W. 91.

CORDOBA—A GARDEN



GRANADA—THE GARDEN OF CHARLES V IN THE ALHAMBRA

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